

SITES

**MAZZONI'S
FASCIST/FUTURIST
ARCHITECTURE** by
Barbara Weiss

**TOWARD AN
URBAN ART** by
Severo Sarduy



Hudson View Gardens



Storefront for Art & Design

The Architecture of Adolf Loos: Vogue or Orner
Hudson View Gardens: A Home in the City
Catalan Architecture: 1951-1967
Gaudi's Capriccio in Context ■ Book Reviews



STOREFRONT FOR ART & ARCHITECTURE

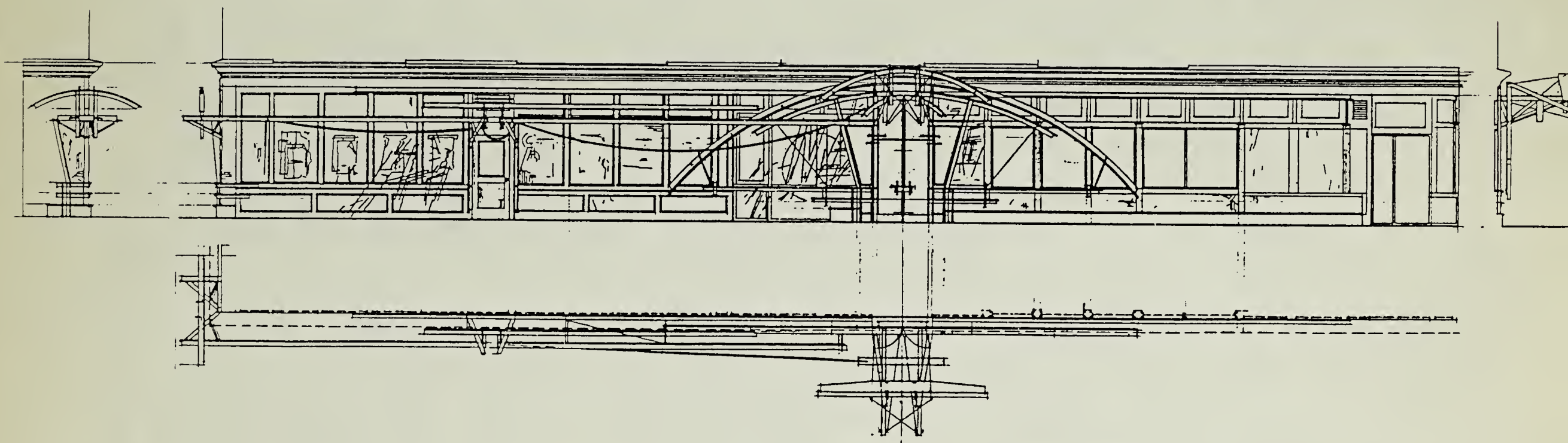
The Storefront is about communication—design communication. The primary dialogue revolves around art and architecture in the form of exhibitions, and, secondarily, it focuses on informal discussion of theory and practice where public and professionals can trade views in an atmosphere free of programmatic restrictions that encumber the lecture and presentation series of other institutions.

Begun recently by the Storefront's director Kyong Park, these discussions, in conjunction with the gallery exhibitions, place the Storefront in the front rank of presenting organizations—a guerilla gallery moving to fill the void, expose the fringe, and talk back to New York's established, static, and comatose design establishment.

The three projects illustrated here only begin to display the variety of work given exposure in the Storefront's rough, quadrangular space.

The Storefront for Art & Architecture
97 Kenmare Street at Lafayette
New York, NY 10012
(212) 431-5795

Gallery Hours: Wednesday-Sunday, 12-6 p.m.



Storefront is an important exhibition center in New York and has as its special mission the fostering of unique collaborations between architects and artists, leading to an integration of the visual arts uncommon today. The *Exhibition Structure I* I propose is a work celebrating this ideal: a sculpture abstractly resonating with the existing building and space. It is an

architectural work in that it functions as a new entrance to the interior gallery. Thus, the proposed structure exists in a conceptual gray zone—the very zone, it is hoped, in which the ideal of artistic integration itself is to be found.

The *Exhibition Structure I* is a descendant from, and part of, a series of my architectural drawings composing the *Cyclical City* (currently touring Europe and scheduled for exhibition

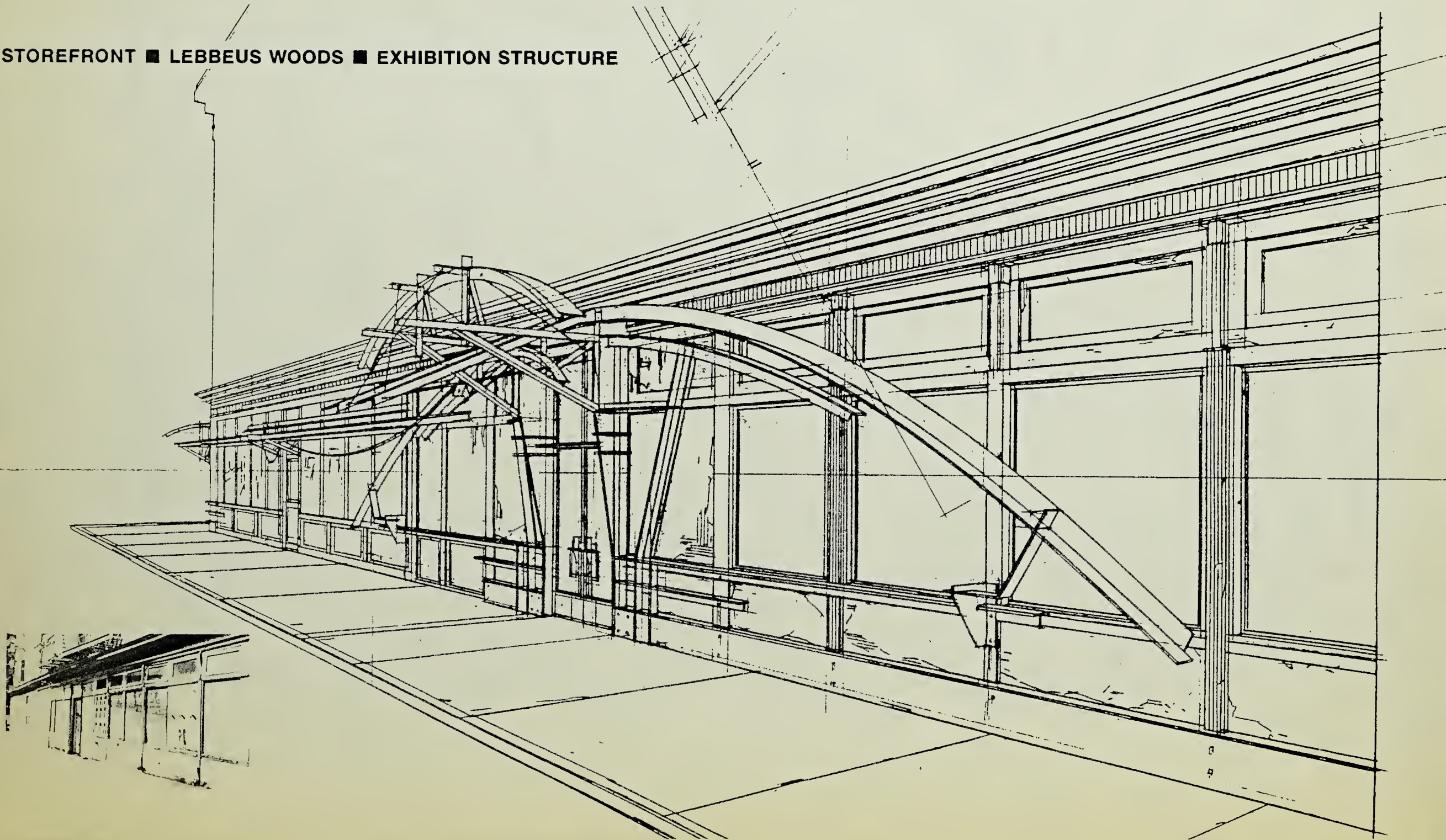
at the Storefront during the project's construction in the Spring of 1988). It will be constructed of steel members, primarily of lightweight angle and channel sections, with some use of steel plate for the building-up of special sections. Both welded and bolted connections will be used. The existing Storefront facades will be structurally reinforced,

where necessary, to carry the weight of the proposed structure. The actual fabrication and erection will be done by a group of Storefront artists and builders with my direct input—though, because of the collaborative nature of the installation, I fully expect that certain aspects will be modified by those involved with the erection. The structure will remain in place for approximately one

year. After its removal from Storefront, it will either be relocated for installation elsewhere, reused in part for future exhibition structures, or sold for its material value. Proceeds from such a sale will be given to Storefront, a non-profit corporation.

Lebbeus Woods

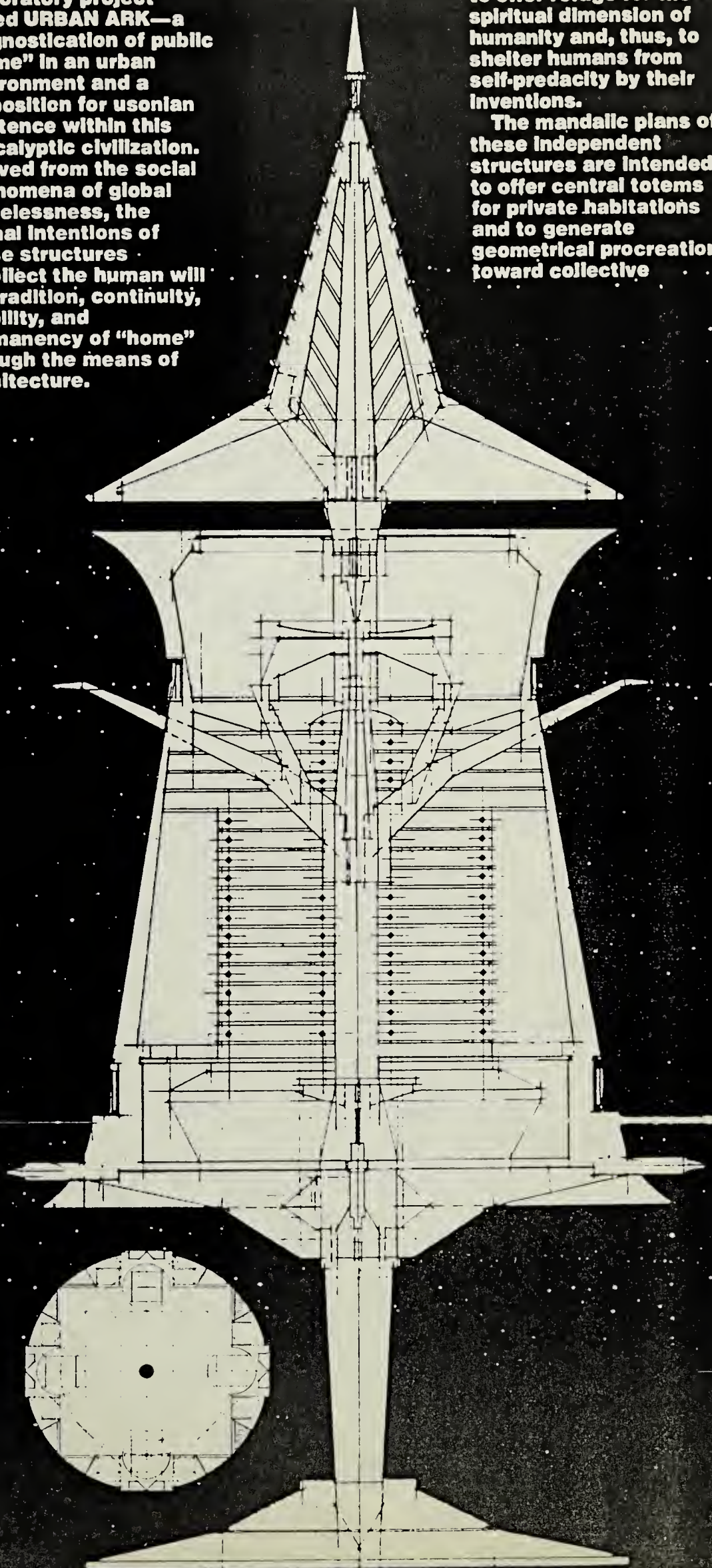
STOREFRONT ■ LEBBEUS WOODS ■ EXHIBITION STRUCTURE



These drawings represent an early development of an exploratory project called URBAN ARK—a prognostication of public “home” in an urban environment and a proposition for usonian existence within this apocalyptic civilization. Derived from the social phenomena of global homelessness, the formal intentions of these structures recollect the human will for tradition, continuity, stability, and permanency of “home” through the means of architecture.

Functionally and esthetically, URBAN ARK projects sanctums to offer refuge for the spiritual dimension of humanity and, thus, to shelter humans from self-predacity by their inventions.

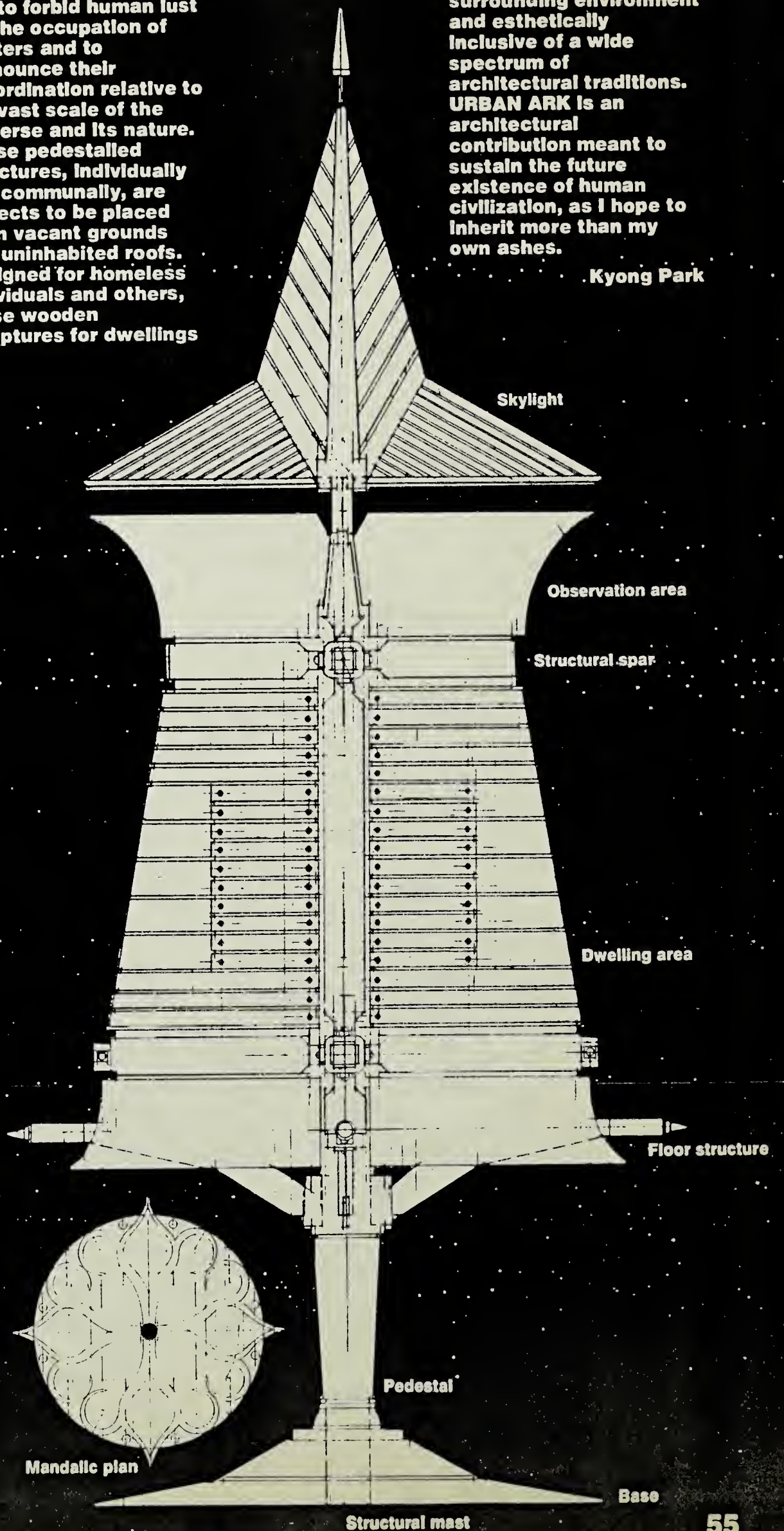
The mandalic plans of these independent structures are intended to offer central totems for private habitations and to generate geometrical procreation toward collective



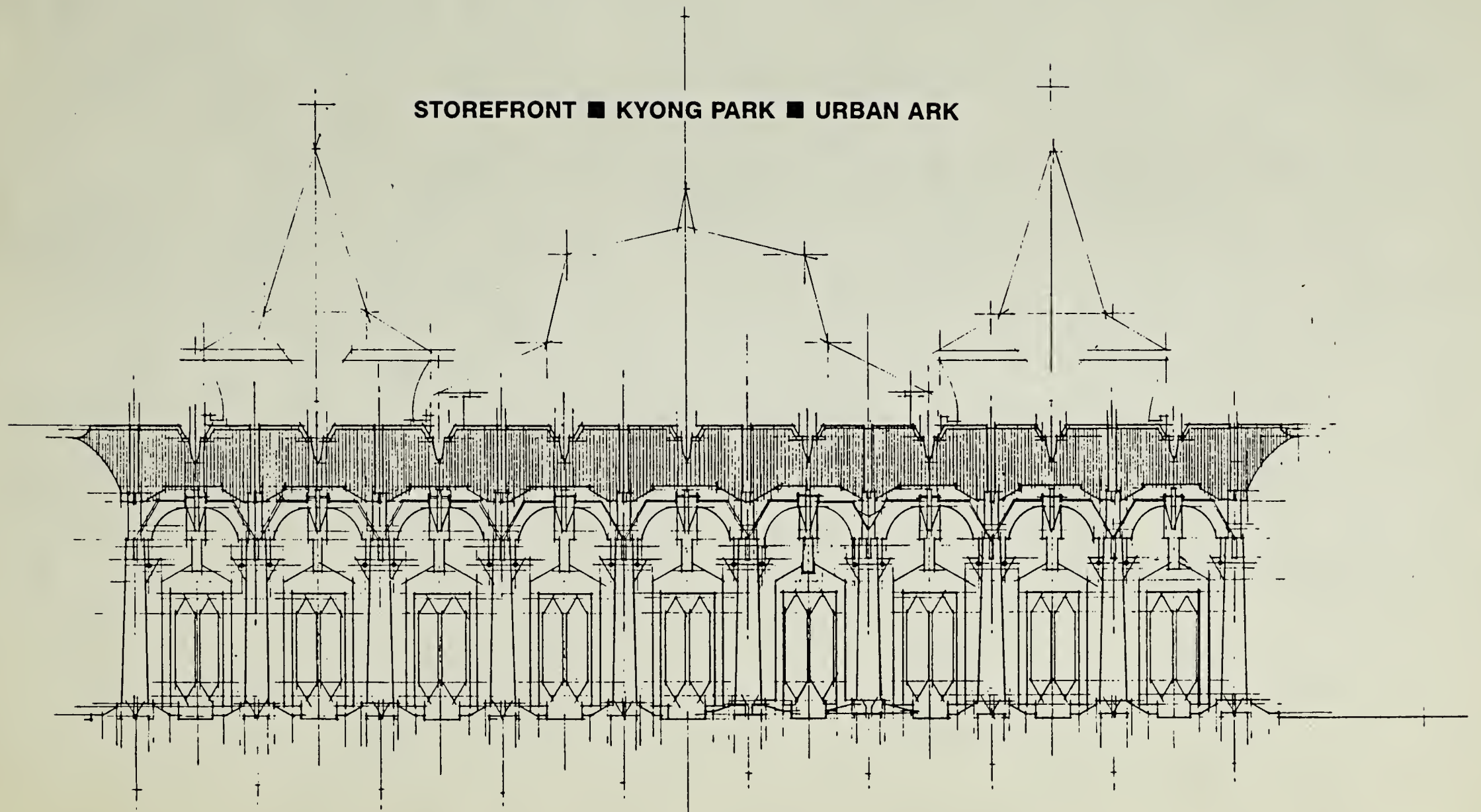
communities. Arterial positioning of the structural and environmental supports are to forbid human lust for the occupation of centers and to pronounce their subordination relative to the vast scale of the universe and its nature. These pedestalled structures, individually and communally, are projects to be placed upon vacant grounds and uninhabited roofs. Designed for homeless individuals and others, these wooden sculptures for dwellings

are to be built with common labor and tools. They are physically exclusive from the surrounding environment and esthetically inclusive of a wide spectrum of architectural traditions. URBAN ARK is an architectural contribution meant to sustain the future existence of human civilization, as I hope to inherit more than my own ashes.

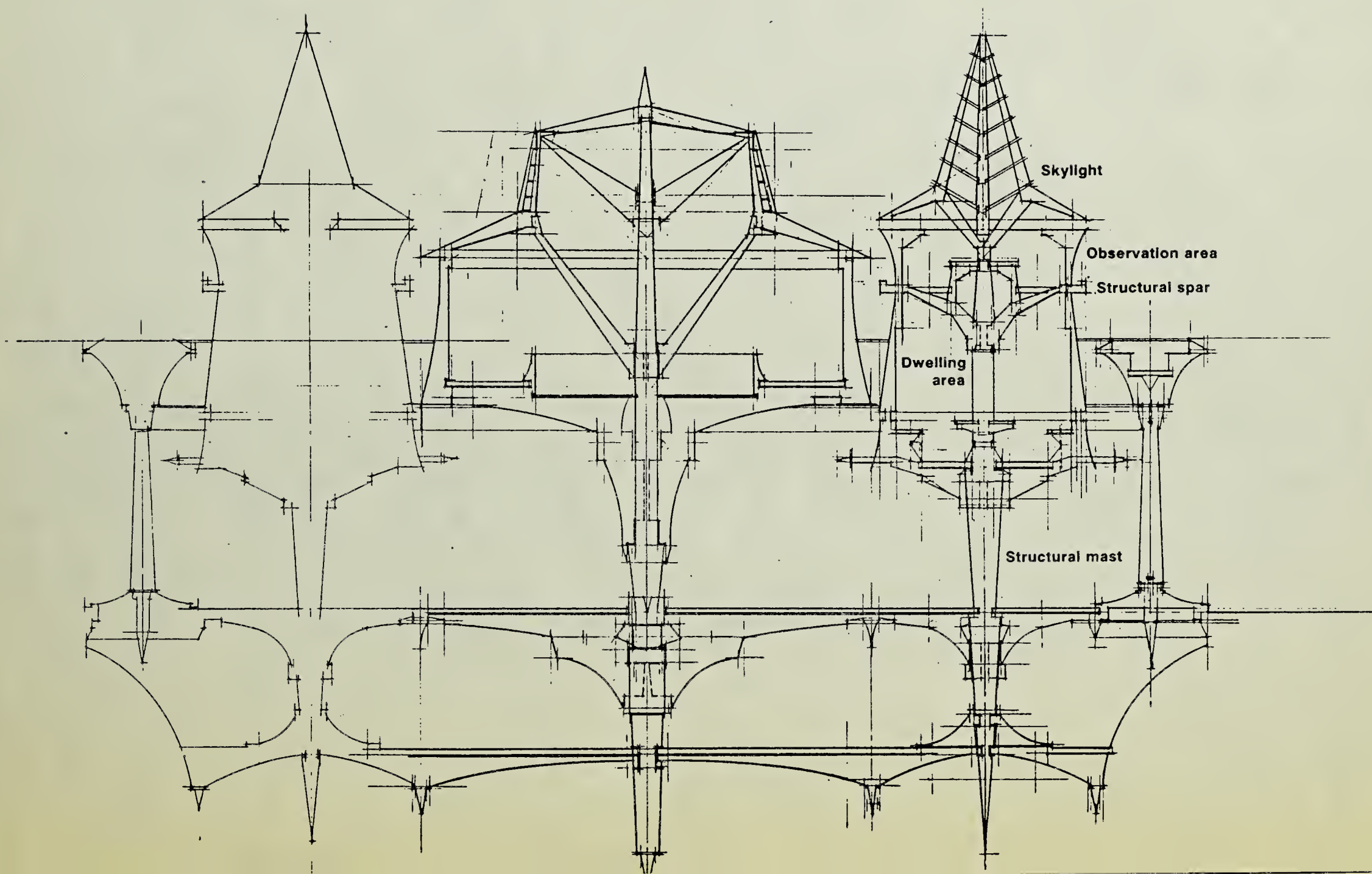
Kyong Park



STOREFRONT ■ KYONG PARK ■ URBAN ARK



Clustered units





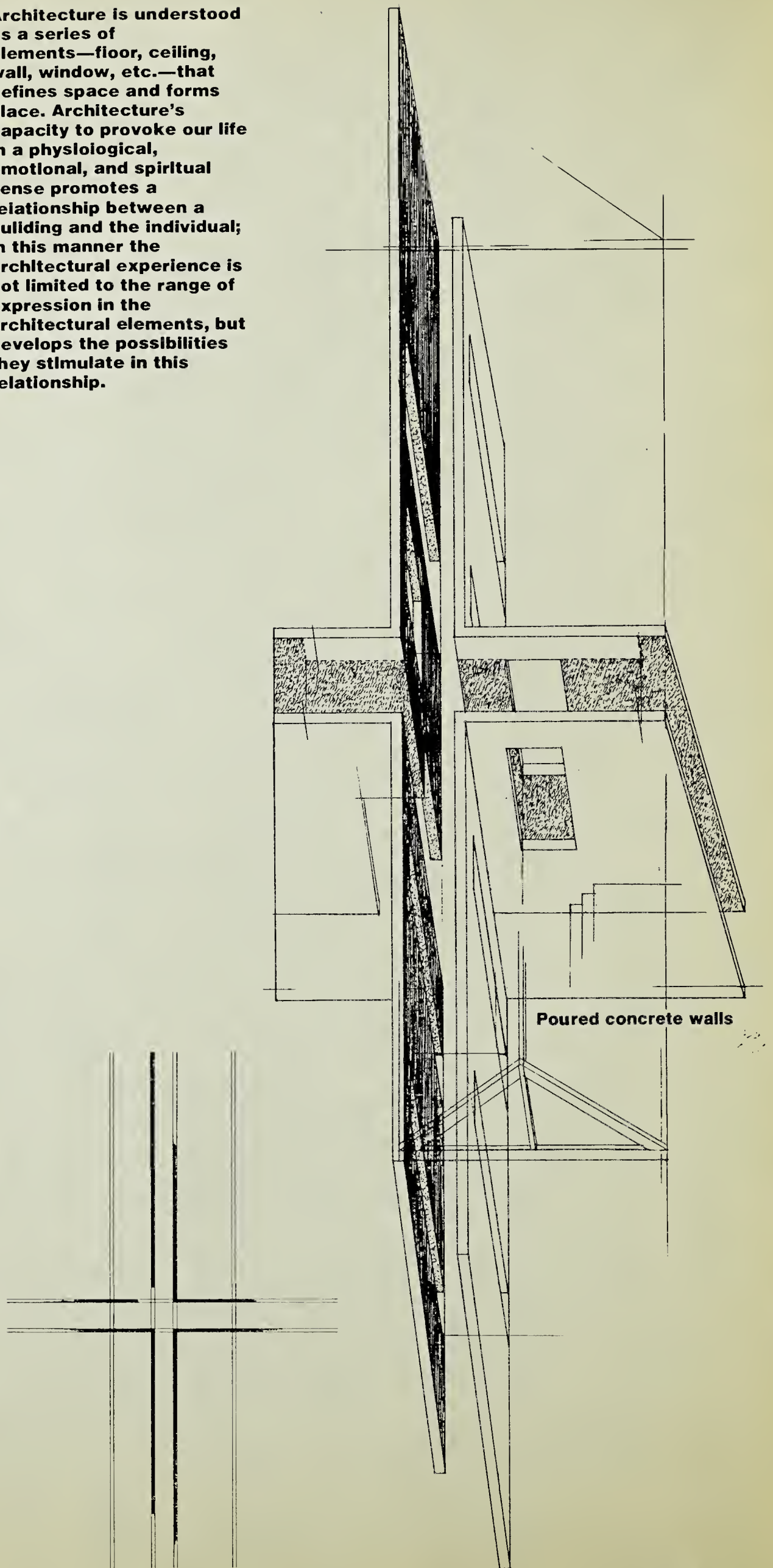
Ground floor



2nd floor

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Architecture is understood as a series of elements—floor, ceiling, wall, window, etc.—that defines space and forms place. Architecture's capacity to provoke our life in a physiological, emotional, and spiritual sense promotes a relationship between a building and the individual; in this manner the architectural experience is not limited to the range of expression in the architectural elements, but develops the possibilities they stimulate in this relationship.



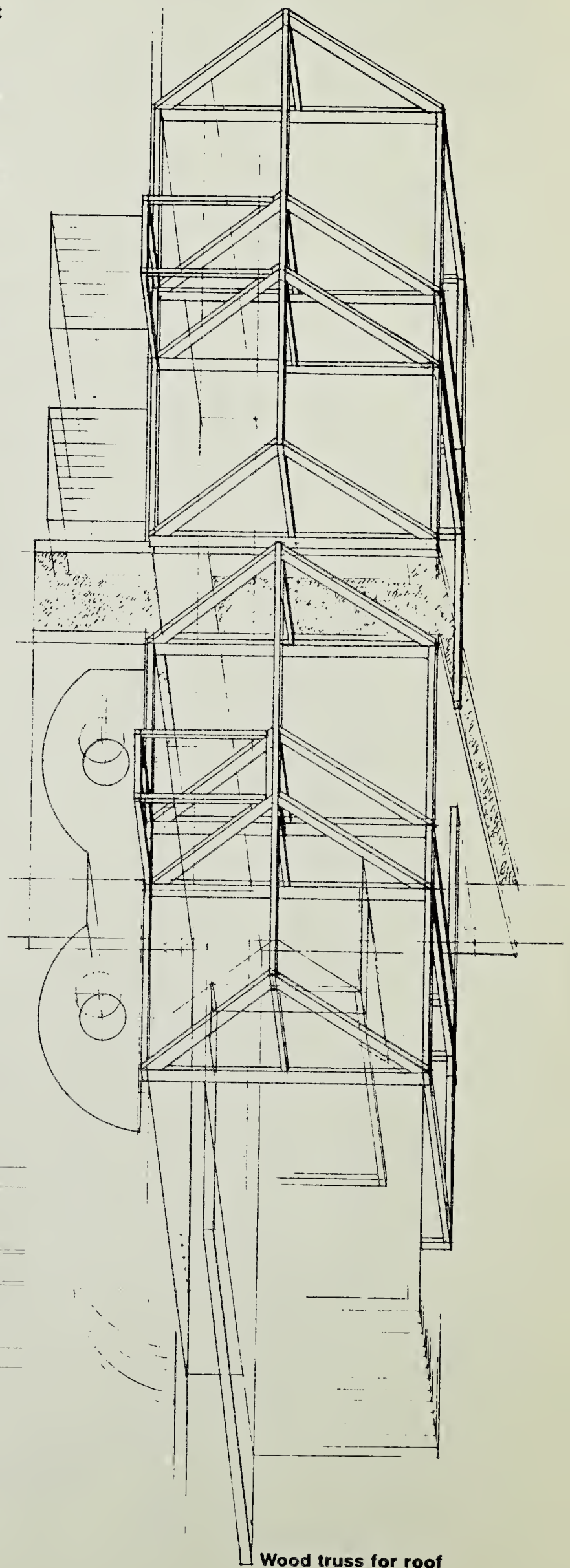
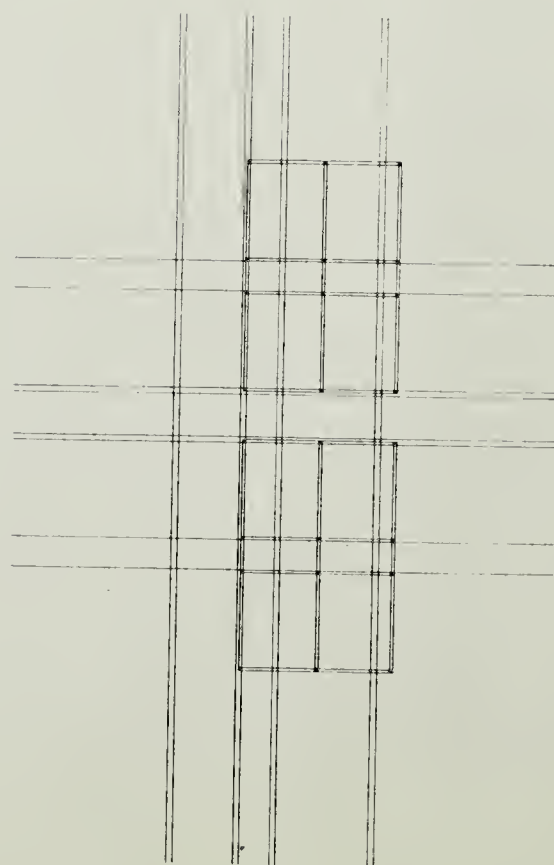


North

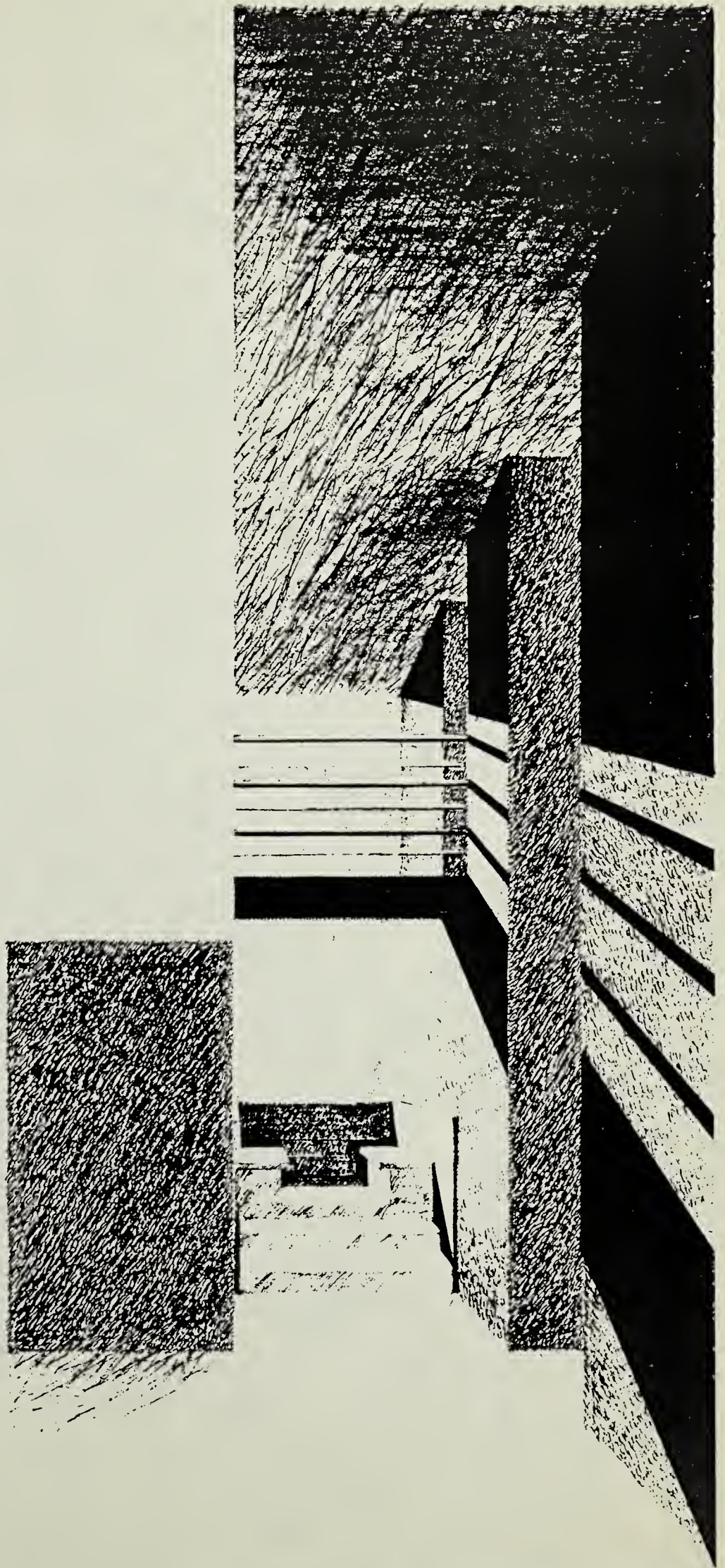


South

Each architectural element has its iconography—in a sense its consciousness. We experience this consciousness, beyond the issue of style imposed on the actual architectural setting, by means of imagining an element in its purified form as an archetype. This purified image has infinite possibilities for expansion in our collective association, for forming the interactive relationship between architecture and the individual (what happens in the setting or what we do in it). This image is essentially variable, and not, as in the case of a concept, an ordering device.

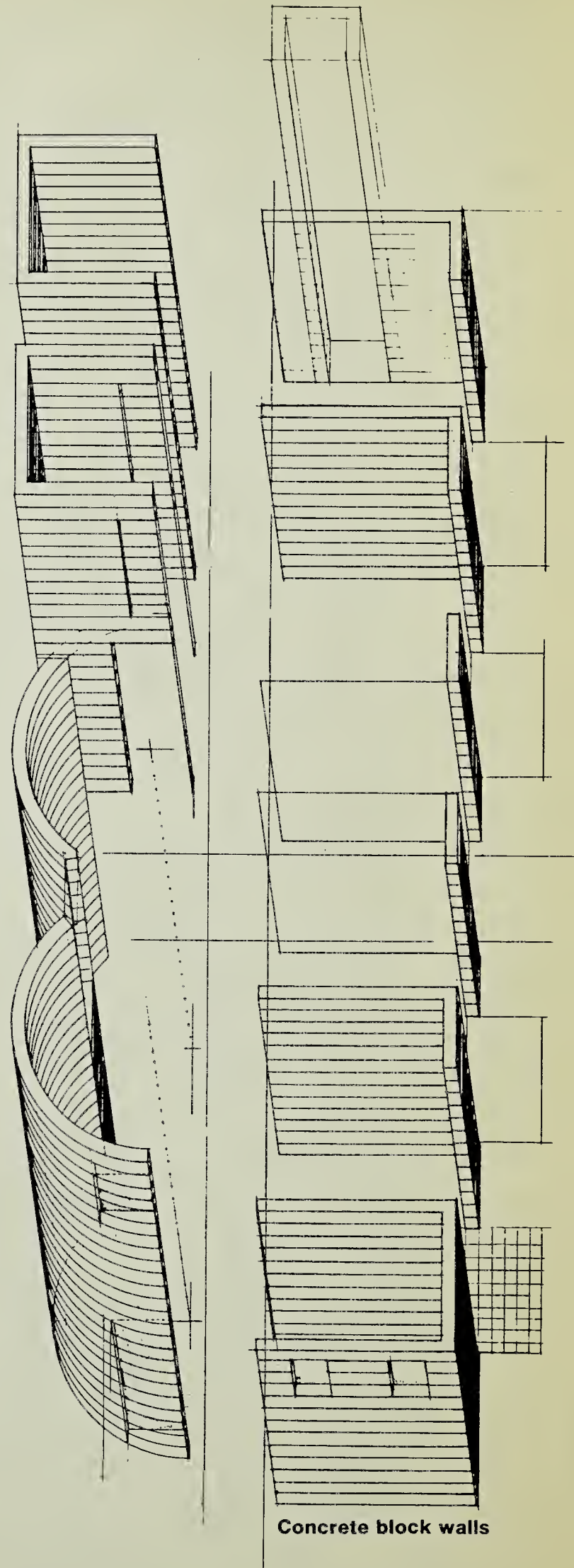
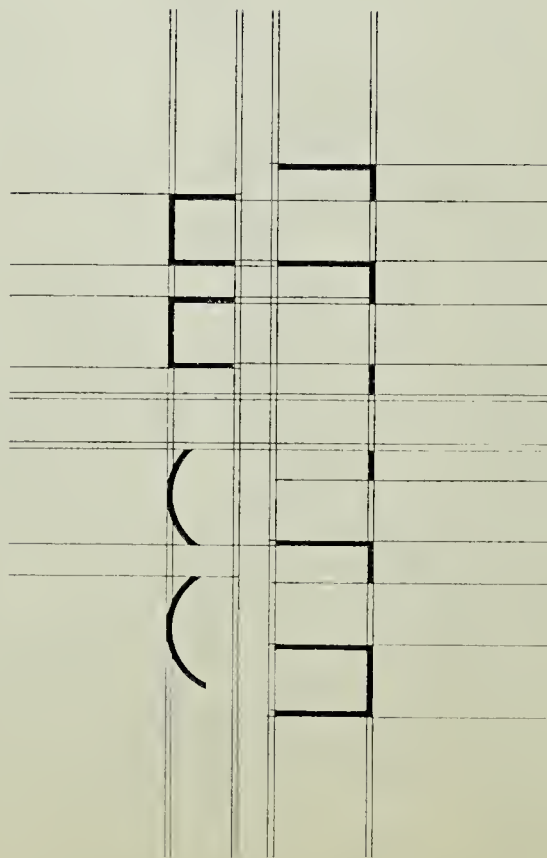


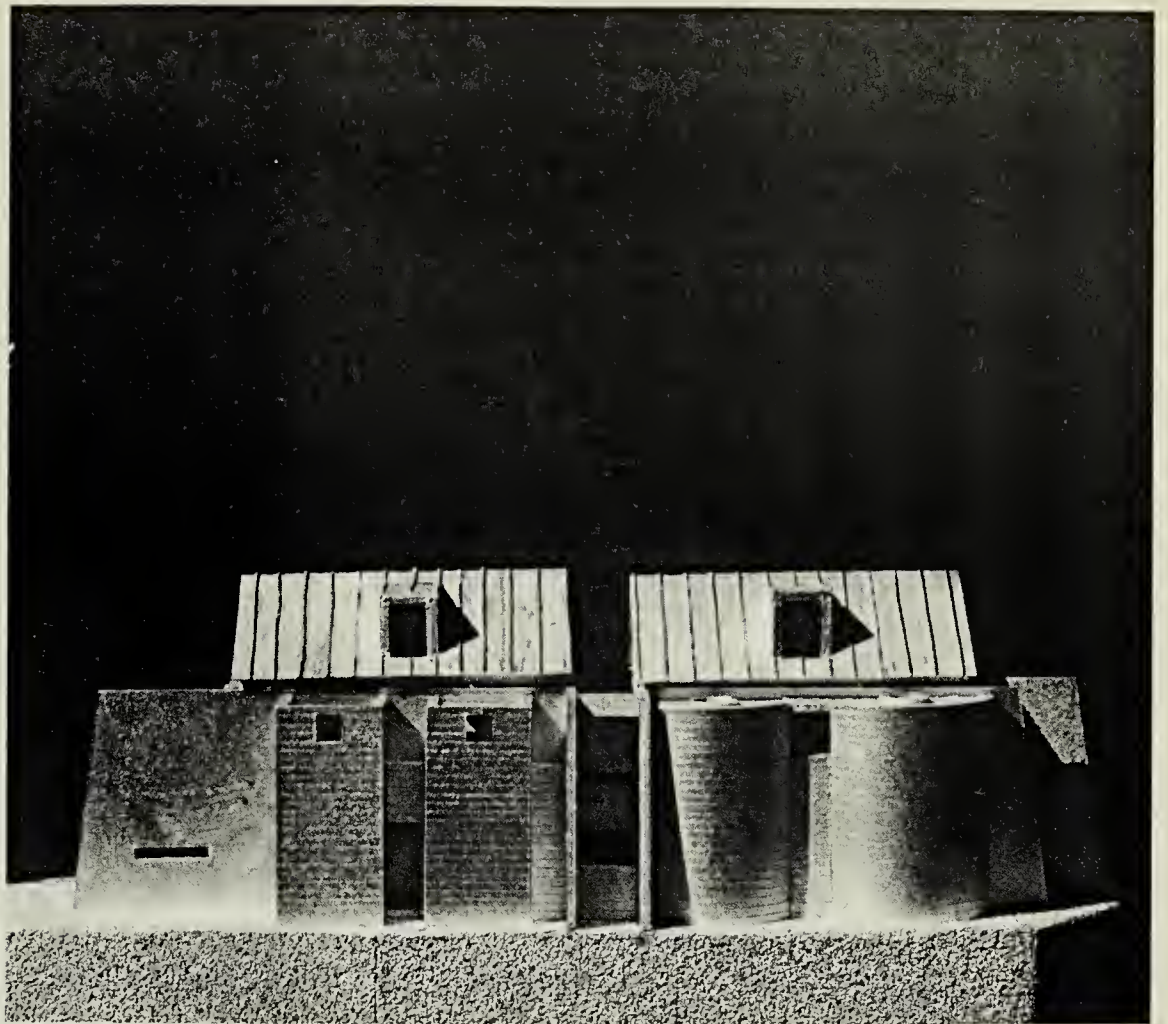
Wood truss for roof



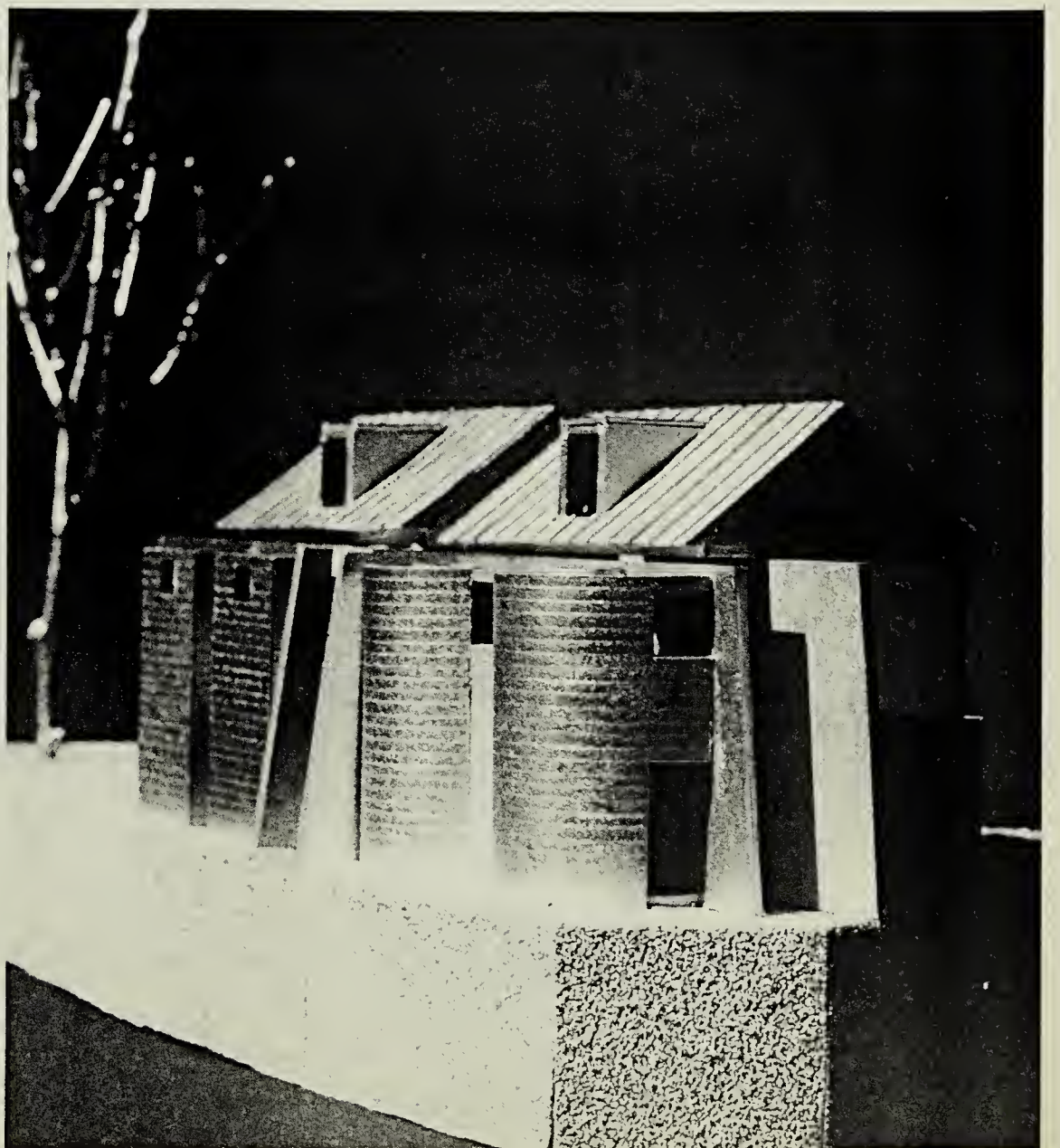
Entryway with an inglenook

The way we relate to architectural elements is based on the relationships they create together. Each has its own independent significance in the whole setting, creating an independent association in our imagination. All elements require existence in our memories and experience; each maintains independence while simultaneously juxtaposing and merging with, as well as superimposing on each other. Elements articulate spaces and create various places in the setting, making as few hierarchical relationships as possible since there is no hierarchy within the associations we apply to these architectural elements. The whole setting is as simultaneous as our life, or the collective life of society.





West



Southwest

